

the Disraeli papers, after he had ceased to edit *The Times*. Mr. Amery is more an editor of the Chamberlain papers than an independent historian. And such a flatterer at the start must awaken the reader's wariness.

Long tracts of this very long book consist simply of quotations, presumably from the Chamberlain papers (source notes are neither regularly nor consistently given). Correspondences between leading or not-so-leading politicians, and memoranda two or three closely printed sheets long, are inserted entire, save for the "heads and tails" of letters and for rare rows of omission points. (One fascinating aside on "heads and tails": Henry Chaplin, alone, addressed Chamberlain as "My dear Joe"; and that not till November, 1915. This was "a degree of intimacy which Chamberlain neither gave to nor received from anyone else on the Unionist side".) Now and again the assimilation of these hunks of raw historical material is assisted by the placing of a paragraph or two within them in editorial italics. Sometimes we are reminded of the significance in the solemnity of a particular goblet of fact; but for the most part the reader is left to digest them as best he can alone. Even a serious error in a quoted passage can be left uncorrected. A few lines of Holstein's are given, portraying German fear of a Chamberlain-dominated England, and based on an historical analogy which is a travesty of the truth; but this is served up to the uninstructed reader as correct.

Mr. Amery, in short, may have produced an excellent chronicle; but these two volumes are not really biography, let alone history. One of the historian's vital duties is to omit: to cut away inessential detail, and expose the underlying structure of the past. Mr. Amery has been so fond of his raw material that he has been reluctant to fulfil this duty at all. And even when he has interpolated his own judgments, they sometimes seem more enthusiastic than wise. He may write, for example, of Chamberlain's tariff reform proposals that "the new policy had aroused more interest than any political issue since the agitation against the Corn Laws more than half a century before". But he can hardly expect serious students of history to believe that the tariff reform campaign "aroused more interest" than the Crimean War; or the Eastern crisis of the late 1870s; or the Irish controversies that convulsed English politics between 1881 and 1886; or the loss of the chance of the prime ministership and giving the Unionist Party its name.

Outside the Chamberlain papers, Mr. Amery hardly seems to have consulted primary sources at all, except for the diary of Balfour's secretary, Sandars. Nor does he tell us



The Chamberlain family: Mr. and Mrs. Chamberlain on the right, Austen in the centre, Neville standing on the left, and Miss Chamberlain.

what proportion of the surviving Chamberlain papers he has printed. He records his debt to the many biographers and autobiographers who have preceded him, but has chosen rather narrowly among those of them whom he quotes. His favourite seems to be Sir Almeric Fitzroy, a successor of Grey's, as secretary to the Privy Council who had little of Grey's taste for gossip and none of his narrative gift. He has made good use of conversations with Chamberlain's third wife, the charming American—youthful than his son and 1886, losing his hero the chance of the prime ministership and giving the Unionist Party its name.

Some of the jargon, of course, has perennial fascination. Mr. Amery

writes long enough after the event to be able to print entire the comments on each other of several of Chamberlain's Unionist contemporaries, some of whom will not look quite as reputable again. Several parliamentary sallies, which made a profound impression at the time, are set down in print; but they look rather pale. It is more interesting, and more curious, to find Edward VII threatening as late as 1903—more than two centuries after it had last been employed—to use his royal veto, should a Bill for a tax on food be brought to him to sign.

Unluckily, Mr. Amery did not have time or opportunity to deal with a number of interesting and controversial points about his subject that have arisen since Garvin's volumes appeared. We shall never know from this official life that Chamberlain proposed to, and was rejected by,

Beatrice Potter—later Mrs. Sidney Webb; though a mass of material on this subject was published recently by Dr. Peter Fraser, whose study of Chamberlain gets a single line in Mr. Amery's book-list.

We now know, from this same official life, that Chamberlain thought the Dogger Bank incident, when on Trafalgar day, 1904, the Russian fleet on its way to destruction at Tsushima shot up some trawlers from Hull, was the most scandalous international incident of his lifetime; but we have no fresh data to confirm or deny the charge now generally made against him about the Jameson Raid, that he took care not to know officially that it was to take place. And there is nothing new here about Ireland, and Chamberlain's much discussed and much disputed roles in the home rule and Parnell divorce crises. The books that attack his memory

are simply left out of the book, the back.

He came to a pathetic end, his forties and fifties of power, had his skull damaged in a road accident in 1902, and was quite the same again; then, it was brought down by a stroke the last eight years of his life, an almost helpless cripple.

Intellect fully conscious but three-quarters incapacitated, he could seldom speak intelligently, a whisper; though he did not astound two English ladies, whom he remarked, on seeing he lolled in a bath chair on a promenade, "It's Mr. Chamberlain, sweeping off his hat and saying, 'Yes, I'm Joe'."

From his darkened room he continued to direct the campaign for tariff reform, and men would be brought to him, or his bedside to receive his whispered directions about how he could best serve the commonwealth. He remained, nominally, a member of Parliament; and the speaker's book for him touched the pen to sign his advice continued to be the side of the "ditchers", but uncompromisingly so.

At the beginning of July, 1902, he had another stroke, a slight one, spent the next day in bed, and the middle of the next night his condition changed, and he had some incoherence; entering his bedroom he found him delivering a speech in reply to one of his chair of politics at Leeds, to be honourably numbered in the last group. There is, as he admits, a sense in which he may be reckoned a politician, inasmuch as he came late to university, teaching after spending much of his life as a Communist Party activist. He made the break with the Party in the early 1900s, and the trauma profoundly determined the approach he has made and still makes, to the professing of politics.

He introduces this collection of essays (along with his inaugural lecture and TLS review articles) with his *apologia pro vita sua*. He explains that his communist years had a double impact on his approach to politics, one positive and the other negative. Positively, the experience

Professing professor

A. H. HANSON: *Planning and the Politicians and Other Essays*. 355pp. Routledge and Kegan Paul. £2 16s.

There are more ways than one of making a career in the professing of politics. You can become what is known as a tele-don, a "pop" scholar who is permanently on call to television's programme makers and who will do a journalistic stint explaining almost anything at an hour or two's notice. You can become a press-don, who will be recruited as an analyst in the back-room team to rough-and-ready reporters who are coping with big national and international events as they happen. You can become, like Professor John MacKintosh, formerly of Strathclyde, a Labour M.P. who practises what once he preached, however frustrating the experience may be.

Or, of course, you can profess politics in a more traditional, and perhaps pedestrian academic way: supplementing university teaching by heavy contributions to learned or serious journals, by reviewing important political books, and by membership of the Study of Parliament group, where specialists may exchange ideas and have some influence on the evolution of parliamentary practice.

Professor Hanson, who holds the chair of politics at Leeds, is to be honourably numbered in the last group. There is, as he admits, a sense in which he may be reckoned a politician, inasmuch as he came late to university, teaching after spending much of his life as a Communist Party activist. He made the break with the Party in the early 1900s, and the trauma profoundly determined the approach he has made and still makes, to the professing of politics.

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gave him a sense, "which I hope I shall never lose", of the decisive importance of political studies for men who wish to control their affairs effectively. Negatively, there were the inhibitions of dogmatism on freedom of thought.

When I left the Party, in the early 1950s, I inevitably retained these characteristics to a very large measure. Afraid of replacing the theory I had discarded by another that might be equally invalid, I chose to stick closely to the apparently solid ground of factual analysis. The only real change was that, intent on building up a belated reputation for scholarship, I now preferred intensive investigation of narrow-range political problems to extensive investigation of broader-range ones.

Any methodology I had consisted of looking at a practical problem from as many different aspects as possible, examining its development over time, and testing a series of loosely framed hypotheses for possible relevance to its solution. "Over-arching" theory I deliberately avoided.

Professor Hanson, then, is nowadays a liberal empiricist who, as a teacher of politics, has by choice kept clear from high philosophical themes, although the inaugural lecture delivered in Leeds in February, 1965, gives proof enough that he draws far more nourishment from political philosophy than from some fashionable forms of political science imported from the United States.

It must be admitted that Professor Hanson's intellectual and temperamental recoil from high political theory strengthens the inescapable objection to any collection of writings on ad hoc subjects that is not held together in a pattern of chronological or narrative development. A critic could say that through the 1950s and 1960s he has made sorties into parliamentary practice, procedure and reform, into public administration with an emphasis on planning, and into studies of planning in the under-developed countries, and yet he has left the completion of the work to other hands.

Time has overtaken most of the essays, and Professor Hanson explains that he has done no more than make a few corrections of fact and style and added some footnotes.

Revolting senator

WAYNE JOHNSON and BERNARD M. GWERTZMAN: *Fulbright the Dissenter*. 321pp. Hutchinson. £2 10s.

The importance of Senator Fulbright has increased, is increasing, and is not likely to be diminished. He was one of the dissenters who toppled President Johnson (although the importance of Senators McCarthy and Robert Kennedy was much greater than Haynes Johnson and Bernard M. Gwertzman allow for). The Senator has led a revolt of the Senate, insisting, with some success, that "advice and consent" should mean something, thus annoying those faithful "cohorts" of L.B.J., Senator Gold and the "ever faithful" William S. White. The built-in conflict between a Democratic Congress and a Republican (and minority) President has made the chances of a senatorial comeback greater, and the subject turn in the tragic history of the Kennedy family has, for the moment, deprived the Democrats of their "natural" leader. So *Fulbright the Dissenter* is timely and useful.

It is much less a piece of hagiography than was Mr. Coffin's pious work, and the authors gain our confidence not only by admitting that Senator Fulbright has quite often been wrong or evasive, but also by insisting that he is only in a limited sense a "liberal". Thus they do not allow Fulbright the justice of taking seriously, not as a mere piece of political artfulness, his signature of the famous—or notorious—"Southern Manifesto". Just as Senator Fulbright defied the folkways of

Tennessee (as did his colleague, Senator Gore), Senator Fulbright gave real as well as formal assent to the principles of the Manifesto. His record on race was one of the reasons that prevented President Kennedy from making him Secretary of State.

It is for other reasons that Senator Fulbright was and is a great figure in American or, at any rate, in senatorial history. There are the famous Fulbright Fellowships. As his tutor, later the Master of Pembroke, Mr. R. B. McCallum, put it, Senator Fulbright had been "responsible for the largest and most significant movement of scholars across the earth since the fall of Constantinople in 1453".

Even more important has been the emergence of Senator Fulbright as a leader of what President Johnson regarded (and perhaps President Nixon regards) as the "disloyal opposition". Beginning with a deep suspicion of the Dulles brothers (a dislike which not only made Senator Fulbright highly critical of John Foster Dulles's role in the Suez crisis, but made him highly suspicious of the Bay of Pigs plot hatched and "sold" by Allen Dulles to a doubtful President Kennedy), Senator Fulbright came to believe that he had been sold a bill of goods by President Johnson in the Gulf of Tonkin resolution and by the ambiguities, not to put it any higher or lower, of the intervention in the Dominican Republic. After that, to amend a famous dictum of Robert Deil about the Quai d'Orsay, Senator Fulbright has acted on the principle: "It can't be true, the White House or the State Department has affirmed it."

He holds that "there is much to be said for leaving one's work in its original form", and the argument is valid if the author is important and interesting for his own, as well as his subjects', sake. Professor Hanson has nothing to fear on this ground, because he has included so much of the occasional writings that reveal himself.

We live in a day when men do not commonly lose their political faith, or undergo the kind of political conversion that carries them from one camp into another. Since 1945 the number of active politicians who have crossed the floor at Westminster could be numbered on the fingers of one hand, not because politicians do not nowadays change their deepest opinions but because they slip by degrees into the middle ground of politics where pragmatism is all and ideology nothing. It is inconceivable that a latter-day Joseph Chamberlain could make the leap from Left to Right, or that a latter-day Churchill could be a towering figure in both the main parties. There is no great divide in Westminster politics today, so there is no point in changing from one side to the other.

During the past twenty years only former communists like Professor Hanson have known the intellectual shock and spiritual anguish of lost political faith, much after the fashion of Cardinal Newman; and in losing his faith he found himself, as more than one chapter in this book shows. He reprints the two almost classical liberal polemics "On Not Being a Communist" from the *New Review* of 1957 and 1959, in which he wrote with an intellectual and emotional integrity that could serve as a personal testament for many liberal scholars.

In his professing of politics there would not have been the sure touchstone of liberal empiricism if Professor Hanson had not undergone his particular experience. The tele-dons and the press-dons have their bank balances and their celebrity; the Hansons of the academic world command the respect that is due to scholars who are content to carry a torch through the dark.



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Sights for devoted Lusophiles

ROBERT C. SMITH: *The Art of Portugal 1500-1800*. 320pp. Weidenfeld and Nicolson. £6.6s.

Professor Smith's knowledge of Portuguese architecture and art during the period covered by this book is unsurpassed: he communicates his learning in a pleasant, lively style; and he is, moreover, an excellent photographer. The majority of the line, large, clear illustrations are reproduced from his own photographs, which helps to ensure an exemplary integration between text and plates.

It would be difficult to improve upon the choice of illustrations, though everyone interested in the subject would of course have made a slightly different selection. Thus the reviewer misses such favourites of his as Tomar, for example, as the interior of the Church of Nossa Senhora da Conceição ("unique jewel of the Hispanic peninsula") and the Mameluke apse in the south wall of the chapter-house in the convent of Christ (so much less hackneyed than the celebrated west windows). One would also have liked more illustrations of the granite baroque and rococo architecture of the second half of the eighteenth century in the Minho, which Professor Smith justly describes as "unique in Europe". And perhaps also one of the fascinating mid-sixteenth-century watercolours in Francisco de Holanda's *De Architectura Minimi Imagines*, illustrating Genesis I, xiv.

Professor Smith is a distinguished architectural historian, well known since 1916, when he published a classic monograph on L. F. Ludovice, architect of Mafra. Rather more than half of *The Art of Portugal 1500-1800* is devoted to architecture

and architectural decoration, including gilded woodcarving and painted wall-friezes; one quarter to sculpture and painting; and the remainder to "industrial arts": furniture, textiles, silver and faience. The amount of space given to architecture and architectural decoration no doubt partly reflects the author's special interests, but the emphasis is justified because these are the fields in which Portuguese artistic expression has been original and striking.

Nevertheless, as this is a general compendium of the arts in Portugal, one is bound to notice some omissions: no adequate mention is made, for example, of church organs, or of fountains, or of the astonishing masterpieces of vehicular art displayed in the Coach Museum at Belém. But these omissions, in a book which makes no claim to be exhaustive, merely emphasize the comprehensiveness of Professor Smith's survey. He even touches briefly upon the artless art of ex-voto painters, whose naive spontaneous productions beguile northern visitors to the pilgrimage churches of Latin countries on both sides of the Atlantic. (The life-size wood-carved and painted figures in the chapels of the Via Crucis, usually of much greater artistic merit than the ex-votos, shock the northern visitor by their startling realism and intense religious feeling, so in consequence are inclined to be under-appreciated.)

A more significant question-mark arises in relation to the method adopted by Professor Smith in his treatment of Portuguese architecture: one observes the strong emphasis given to ecclesiastical buildings. This seems quite right if the buildings are to be considered as individual structures; and although it could be

debated whether relatively more space ought not to have been given to town and country houses, that is really only a matter of opinion. What is not a matter of opinion is the importance in Portuguese towns of the architectural ensemble or townscape: so striking at Évora or at Ponte de Lima. And where a Portuguese country town may lack this perfection as a whole it will usually offer at least a single quarter of squares and streets whose townscape is easily as charming and original as can be found anywhere in Europe.

Recognition of the special character of urban environments in Portugal is essential in order to convey a complete picture of the architectural achievement of the nation. Unlike its peninsular neighbour, Portugal can offer no series of great monumental cathedrals, nor such a succession of great native architects as prevailed in Castile between 1500 and 1800. Thus the architectural delights of Portugal may be better compared to those of Mexico, where likewise so many of the most fascinating buildings and decoration are the work of little-known if not anonymous artists, inviting the art historian to treat the subject topographically rather than onomasiologically.

A visitor to Portugal will soon realize how well the relative lack of great ex-votos is compensated by the multitude of more modest artistic jewels, which can still be appreciated in an environment scarcely touched by the scars of twentieth-century progress, which have already so severely damaged Taranto, Pozzuoli and Rimini, for example, and which one may sometimes pessimistically fear, when revisiting Italy nowadays after only a few years' interval, will have disfigured the whole of that country within a few decades' time.

Adopting the Baedeker star system, even the most devoted Lusophile would find it hard to list many individual sights in Portugal which would certainly repay a special visit or a substantial detour in contrast to Brabant, for example, or the Veneto. On the other hand, one-star awards in Portugal would be exceptionally plentiful scattered all over the country, unlike Castile, or even Austria.

The charm exercised by the architecture and art of Portugal has long attracted foreigners: one thinks especially of Raczynski in the 1840s, Haupt in the 1880s and Watson at the turn of the century. But the expression of these authors' enchantment was evidently muted by the sobering thought of the highbrow readers in France, Germany and England to whom they addressed their books: readers conditioned to view works of art separately, without reference to their settings or contexture, and for whom the interest aroused would be in direct proportion to the fame of the artist or architect responsible for the work.

How, then, could these authors, inhibited as they were by the same conventions of art appreciation as their countrymen, recommend with enthusiasm such charming towns as Guimarães, Braga, Tomar or Coimbra to readers accustomed to Vienna in the terms applied to Vienna seventy-five years ago in Karl Baedeker's guidebook, where the only comment made upon the town as a whole was that "although closely built, it possesses interesting palaces, to which, with its picturesque environs, a short visit may profitably be devoted"?

An important step in the emancipation of English readers from the rigorous constraints of the "permissible" appreciation reflected in the

old Baedeker guidebook, taken in 1931 when it appeared a series of suchicheverell Sitwell gathered the title *Spanish Baroque* (London: Faber and Faber, 1931). It was indeed by its perceptive and independent of His encomiums were how otherwise could he prevail against the myopia, which he endures subsequent publications of the Iberian Peninsula, *Portugal and Madeira*, was disappointing. It is perhaps surprising that Professor Smith find space in his bibliography for Mr. Sitwell, or for Mr. Lees-Milne's *Baroque in Portugal*.

Fortunately Professor Smith's sensible middle course has extremes of the emotional and the academic approaches, and he observes that he bends slightly towards the latter, and is a somewhat conventional approach: causing him to take what for granted the special exploration of the Pacific in the country towns of Portugal doubt whether there is any need serious criticism of the book or its formidable-looking tome, review is implied. On the other hand, which was a Ph.D. thesis completed in 1962 and which has (apparently) been revised in the light of what has been published since. Despite his handicap, *The Search for the Islands of Solomon* represents a major contribution to Pacific history, the specialist rather than for that the general reader. As Dr. Jack-Hinton reminds us, these islands were the first major group in the South Pacific to be discovered by Europeans, and from the time of their first discovery (for they were subsequently "lost" to navigators for more than two centuries) they were variously a source of interest, attraction, perplexity, doubt and confusion. Although he modestly calls this book a "brief summary" of the quest for the Solomons with related cartographical and navigational problems, we have been given much more than a brief summary. He has raked the relevant archival as well as printed sources of several continents, and the book is likely to remain the definitive one on the subject. It is obviously a labour of love as well as a thesis; and Dr. Jack-Hinton's historical expertise and personal knowledge of the region give added weight to his closely reasoned analysis and discussion.

The discovery of the Solomons was the result of a romantic quest for the mythical Ophir, which the sixteenth-century Portuguese pioneers were believed to locate in Monomotapa (Laodicea, the actual Rhodesia), in the south-west Pacific. The group was discovered by Álvaro de Mendanha in the course of a voyage from Mozambique which was primarily organized to find some Western Islands reported by voyagers (some of them) also believed to locate the antipodean continent, the *Terra Australis*, together with New Guinea. No gold was found in this island-group, but the Solomons somehow became attached to them, thus perpetuating ideas that they might be near or part of a gold-rich southern continent. Mendanha's expedition spent several months visiting and charting the islands; but he was compelled to abandon his plan of forming a settlement there, and only returned to Peru after a trans-Pacific voyage of great hardship. Nearly thirty years later, he tried again, accompanied by his formidable wife, Isabel de Barreto, with the Portuguese navigator, Pedro Fernandes de Quirós, as chief-pilot. The expedition left Callao on April 29, 1595, discovered some of the Maréchal and the Santa Cruz group, but could not find the Solomons. An attempt to settle a colony at Santa

From mutineers to beachcombers

E. MAUDE: *Of Islands and Men: Studies in Pacific History*. 397pp. Oxford University Press. £5.

Maude, an Englishman once administrator in the Gilbert and Ellice Group and now a professor at the Australian National University, has been one of the first to realize the essential excitement that both the general and esoteric knowledge of Pacific Island history can offer. He writes with an appealing blend of true scholar and a man interested in unusual men and scarce situations. His studies in Pacific history are both serious and absorbing, a rare combination such as only an absolute expert on the area could produce. It is a pity that this work is both informative and readable in just about equal quantities.

Those who do, and those who do not, know the Pacific will find equal

Many of the multiplicity of islands dealt with are most diminutive. But instead of the work on them in consequence being insignificant it is specially revealing and important. There are three reasons for this. First there is a rich range of mixture of cultures of a kind not encountered elsewhere. Secondly, the nature of islands with their built isolation is helpful and rewarding to study. Thirdly, the very size or lack of size of the areas under examination aids detailed observation: something rare in the world of the land. The main disadvantage that this little-studied (until recently) region of the world suffers from is that the new, intensive research now occupying the attention of scholars the world over all comes a little late in the day.

Those who do, and those who do not, know the Pacific will find equal

Looking for Ophir

DR. JACK-HINTON: *The Search for the Islands of Solomon, 1567-1606*. 411pp. Clarendon Press. £6.

Cruz was abandoned with the death of Mendanha, and the survivors reached the Philippines under the command of Don Isabel, after a voyage which became one of the minor horror stories of maritime travel. Quirós, who had conceived a fanatical obsession about the existence of an Ophirian southern continent, led another expedition in 1605-6. This resulted in the discovery of Tikopia, and the rather ludicrous naming of "La Australia del Espíritu Santo" in the group now known as the New Hebrides, but again failing to find the Solomons. Subsequent efforts by Dutch, English and French navigators for the rest of the seventeenth and for most of the eighteenth century were likewise unsuccessful for a variety of reasons, which are discussed in detail in dealing with each successive voyage. Two underlying causes were the current under-estimated width of the Pacific, and uncertainty about the accuracy of such charts as were available. Successive navigators consequently feared that

the supposed longitude of the Solomons had been passed, they might find themselves upon a coastline formed by the eastern extremity of New Guinea, and the perhaps adjacent and conjoined antipodean continent. South-easterly winds would make this a lee shore and create the danger of embayment, whilst seasonal north-westerly winds might prevent a northerly passage around New Guinea.

These considerations discouraged navigators who left the American coastline from sailing far enough westwards down the latitudes of 8°-10° South in search of the Solomons, as they might otherwise have done. After analysing in turn all the voyages from Schöner and La Maire (1616) to Byron (1765), Wallis (1767), Bougainville (1768) and the ill-fated La Pérouse, Dr. Jack-Hinton deals with the rediscovery and final identification of the elusive group. The identification was achieved largely through the researches of the shore-based French savants, Philippe Buache (1781) and the Count de Fleurbaey (1790), as several voyagers had coasted or sighted some of the islands without recognizing them for what they were. By 1824 the whole of the Solomons had been, in effect, discovered, though some of the islands were only cursorily visited. In 1827 Peter Dillon proved that La Pérouse's ships, Astrolabe and Boussole, had been wrecked on the reef-encircled island of Vanikoro, where a French expedition has recently made further finds, as noted in a passing mention in this book.

Dr. Jack-Hinton has reconstructed the search for the Solomons in careful and illuminating detail. He has preserved an admirable impartiality in discussing the various national claims, and he does full justice to prickly characters like Alexander Dalrymple. As befits such a technical sketch-map and chart, but the portrait of Mendanha, which serves as the frontispiece, is evidently a nineteenth-century concoction, devoid of any historical value.

interest in the presentation of the movements of the Bounty after the mutiny when Christian moved smartly into the cabin of Bligh after putting him over the side into an open boat. William Bligh, seeking salvation, kept a magnificent record of his succeeding tribulations and peregrinations. Fleicher Christian, seeking obscurity, did not—for obvious reasons, Mr. Maude has done a first-class service in tracing the involved and secretive movements of the Bounty from Tonga where the mutiny occurred up to its being burnt in the hideout of Pitcairn's Island. Looking for the right island occupied Christian for nine months and involved 7,800 twisting miles. In the course of it Fiji, Tonga, the Cooks, the Society Islands, Rarotonga (which the mutineers discovered), the Australs, were all scrutinized and turned down. Christian was searching for the Solomons but they proved too elusive. A particularly fascinating section of the account is of the trial occupation by the mutineers of the island of Tubuai in the Austral Group where they lived for nearly three months, until it was found to be further from the perfection that Pitcairn was to represent.

The mutineers' story is continued after their settling on Pitcairn by a specially graphic account of the experiment of their descendants trying to live again in Tahiti. They migrated to the island of their origins but to their puzzlement found that they could not assimilate themselves. Mr. Maude so rightly says: "Nowhere in the Pacific is racial prejudice more marked than in families or groups themselves the product of inter-racial unions." This was the essence of the failure of the Pitcairn Tahitians to readapt themselves to their stay in

Tahiti. No marriage took place between a Pitcairn Islander and a Tahitian during their period of return to Tahiti, where they stayed for five months. The only assimilation the Pitcairnes found that they could tolerate was with European culture to which they felt they belonged. They became desperately and very quickly homesick for Pitcairn. The sixty-five of them huddled together in a thatched house and waited until they were charitably transplanted back to the greater loneliness, in world terms, of Pitcairn, which was their home.

Mr. Maude is first-rate on this interesting forerunner of experiments in Pacific migration, on which he was in his own time in the 1930s and 1940s in the Gilbert and Ellice Islands a practising expert. It fell to him to have to arrange for the flat, coral, desert Phoenix Islands, in the Central Equatorial Islands of the Pacific, to be colonized by 700 surplus Gilbertese. It was an historic task: Mr. Maude clearly enjoyed every minute of it, even though in introducing a new sport—deck tennis—to occupy the colonizers' time he would suffer the penalty of winning by having the quilt hurled at his head by bad losers or being chased by wielded palm fronds. He, in his turn, learnt the privilege of being a European among Pacific Islanders.

As illustrating their different way of looking at things, I may mention that I could get very little fish to eat, although I paid a good price for it. On alluding to my troubles in the council house an old man got up and informed me with some heat that unless I gave up my revolting habit of paying for things he supposed that I would starve. I gave it up; and the fish never failed. But one should not conclude from this that

adhering to their customs the European can live like a king for nothing. I had to give a series of feasts to the island which cost me double what I would have had to pay for my fish.

Mr. Maude's account of the Spanish and post-Spanish discoveries in the Central Pacific lacks the drama of some of the other chapters but is essential material for the student of the area. Not much has been written on Captains Gilbert and Marshall, the eponymous explorers of islands in these Groups: they were in charge of two of six transport vessels which had taken the first convicts to New South Wales.

Mr. Maude's chapter on beachcombers and castaways is the first serious study of pioneer European arrivals as residents, willing or otherwise, in the Pacific Groups in any number. Their knowledge of musketry was to convert them from ne'er-do-wells into "pocket Napoleons". Their legacy was a double one, both rather surprising. Although their numbers were few it is comparatively rare as a result of their residence to come across full-blooded natives in the Gilberts, Tahiti, Marquesas, Hawaii and the Tuamotus. A perhaps more unexpected bequest has been some outstanding literature. Records of their experiences and observations are not only of the highest value to anthropologists and other specialists, they are also sometimes in uncommonly accomplished style.

This work of Mr. Maude's is of such importance as an historical record of an eminently scholarly nature (some of the history being indeed his own experience at first-hand) that one is thankful that it has been produced and is available for the wide public it deserves.

Spanish saturnist

ENRIQUETA FRANKFORT: *Goya*. 92pp. 48 plates. Phaidon. 32s. 6d.

Introductory and moderately priced monographs on the great masters, consisting of a short biographical introduction plus fifty or so colour plates, with notes on each, are now appearing in such profusion and can be so uneven in the quality of their text and production that a certain cynicism on the part of their reviewers is perhaps understandable. One can think of at least four recent books on Goya that come into this category: three in English and one in French and one wonders when saturation point will finally be reached. But when the task of preparing one of these popular volumes is entrusted to a Hispanic scholar and specialist of the standing of Mrs. Enriqueta Frankfort, of the Warburg Institute, the whole operation becomes much more worthwhile, and Phaidon's latest addition to their "Colour Plate" series (which has already included a volume on Velázquez by Dr. Xavier de Salas) sets an excellent example and precedent in this respect.

It furthermore offers a real contribution to scholarship in the form, first, of new English translations of the early biographies of Goya by his son and by Valentín Cardener; secondly, of Goya's own views on the study of art as submitted to the academy of San Fernando in 1792; and, lastly, of the very interesting technical memorandum on the restoration of paintings that he sent to the same body in 1801. Now that Titian's cleaned "Bacchus and Ariadne" is on view to the public in the National Gallery Goya's assertion that, "even the artists themselves, if they came back to life, could not retouch their pictures perfectly because of the darkened tone of colours which is produced by Time, which is also a painter", seems distinctly topical, and remains as salutary a warning as ever of the problems still to be encountered by restorers, though the great strides that have been made in scientific conservation methods during the past 150 years

no longer justify his further statement that "the more paintings are handled under the pretext of preserving them, the more they are destroyed".

In her very perceptive account of Goya's life and work Mrs. Frankfort has rightly pointed out what few of the other monographs seem to have done: namely that inconsistency of style is present throughout Goya's career, and that (speaking of the series of popular paintings sent to the Academy in 1793) "their free sketchy technique with bold splashes of colour and black outline, foreshadowing Goya's later style, need not indicate a late date for them". Though Mrs. Frankfort does not refer to it, one might add that a most interesting confirmation of this theory is offered by a recent Goya acquisition now on view in the Prado: this is a small sketch for "The Taking of Christ" in Toledo Cathedral, which is an astonishingly free and expressionist work though, on documentary grounds, it cannot have been painted later than 1788. It now seems clearer than ever that the saturnine and satanic traits that we associate with Goya's old age developed very early indeed, though he often, for personal or political reasons, chose heavily to disguise them.

Interesting inclusions among the illustrations to this book are two of the miniatures on ivory with which Goya experimented at Bordeaux at the very end of his life. These are not widely known, though they are most original conceptions. Goya, in fact, seems to have taken a leaf—or rather the blot on it—from Alexander Cozens, for (as Brugada recounts) he blackened the ivory plaque and let fall on it a drop of water which, as it spread, lifted off part of the Goya made use of these furores and always brought off something original and unexpected. This and similar quotations from the less accessible sources of Goya scholarship make Mrs. Frankfort's book especially enjoyable. The forty-eight colour plates that illustrate it are well chosen, but are still far, alas, from faithfully reproducing the originals.

Brothers from Ferrara

FELTON GIBBONS: *Dosso and Battista Dosso*. 320pp. 237 plates. Princeton University Press. London: Oxford University Press. £14 4s. 6d.

At the beginning of his preface to *Dosso and Battista Dosso* Felton Gibbons reminds us that fifty years ago a well-known art-historian, reviewing what was then the current monograph on Dosso Dossi, "called the problem presented by the Ferrarese brothers among the most difficult that art-history poses". That there is a measure of exaggeration in this view is suggested by the general uniformity of outlook that links Mendelssohn's *Das Werk der Dosso* of 1914 with Mezzetti's *Il Dosso e Battista Ferraresi* of 1965, and both books with the new monograph. True, we are confronted by the perennial problem of the sources of Dosso's style, by the need to establish the sequence of his works (on which a number of pertinent comments are made in the present volume), and by the task of distinguishing Dosso's hand from that of his brother Battista Dosso. Late in Dosso's life his collaboration with Giulio da Carpi introduced a further, element of doubt. The strength of Mr. Gibbons's book lies in its very lengthy catalogue (where, close attention is invariably paid to the provenance and bibliography of each work), less thoroughly than Mezzetti's, and in its useful summary of documents.

The form of the volume is unusual and in some respects unsatisfactory. After an interesting and well-written opening chapter on the Court of Ferrara, we pass to a section on the biographies of the two brothers, the elder and more gifted of the pair, a figure who enjoyed the intimacy of Alfonso d'Este, and the

younger and less talented, Battista. "There spinto torbido e contenzioso", and there follows a chapter on a mature work, the frescoes executed by the two brothers in the Castello di Buonconsiglio at Trent, and only when this and an elaborate discussion of the geography of certain of Dosso's paintings have been negotiated do we arrive at a study of the stylistic evolution of Dosso and Battista. The book ends with an essay, of a type with which Italian monographs all too frequently begin, on the literary fortunes of the two artists. In spite of this disadvantage, the book is probably the best available monograph on the Dosso.

One of the enchantments of Dosso Dossi's paintings is the ambiguity of their subject-matter. The first of the paintings which Mr. Gibbons discusses from this point of view is the mythological canvas at Castle Ashby, which is identified, not quite conclusively, as a representation of "Pan and Echo". The picture most closely related to this, where a naked female figure in the foreground is virtually on the same cartoon as the supposed Echo, is the so-called "Callisto" in the Borghese Gallery. It is certainly possible, as Mr. Gibbons suggests, that this and the Castle Ashby painting are related, and if this is correct, its identification as the "Transformation of Syrinx" is admissible. Both works would therefore illustrate aspects of the origin of music, as does the "Tubalcain" in the Horne Foundation in Florence. Mr. Gibbons's analysis of this last work is extremely good.

The other paintings discussed in this chapter are the "Allegory of Hercules" in Florence and the Hampton Court "Christ with a Cock", which are like two sides of a coin minted to celebrate Ferrarese court life. A verdict of not proven must be returned to this rather fetched interpretation. On the other hand, the identification of the figure in the male portrait at Philadelphia

as Angelo Perondoli may be correct. The best thing in this book is its concluding pages of general remarks on Dosso as an imagination.

In a book so costly it is unexpected that the plates are so numerous and of good quality. Numerous they are—there are 237 plates—but a large number of them are quarter plates, and the quality of reproduction is low. Wherever the monograph by Gibbons contains a quantity of good illustrations, the Ferrara "Nativity" at the Castle Ashby "Mythological Scene", the Borghese "Melancholy" and the "Argonauts" and "Holy Family" in the Capriccio Museum, to name only a few, there are no colour reproductions in the new volume. This is a pity, for the detail is frequently illegible. The matter of the rather negligible adoption towards the plate of the fact that on the block of the "Sibyl" the parapet at the top has been cut out. Reproduction of this standard were excusable, but in an expensive monograph published today they simply add to the good enough. The Princeton University Press deserves much credit for their failure to ensure the corpus of reproductions in the book was definitive.

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For if the King like he likes it not perdie,
Why then belike he likes it not perdie.
Come some Muficke.

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The truncators

A fortnight ago our reviewer of Ruari McLean's book *Magazine Design*—a book which incidentally omits any reference to the weekly which Stanley Morison designed and edited—spoke of art editors as "almost as big a menace to the freedom of the printed word as Irish priests and Greek colonels". In the latest *Penrose Annual*, now reviewed on page 888, they are in trouble again, this time as butchers of the photographs which they might be supposed to treat with more forbearance than they do text. Their accuser here is Eric de Maré, writer, photographer and former editor of the *Architects' Journal*, who argues that art editors maltreat carefully prepared prints as if they were expendable and crop the photographer's composition of his picture in order to fit that of their own pages. Such cropping without consent he terms

"quite as immoral as the censoring and alteration of the words of a signed article".

Censorship is hardly a subject that provokes rational discussion—thus few people seem much moved by censoring for commercial reasons, while even political censorship has become a small issue compared with that of obscenity—but the examples reproduced by Mr. de Maré of his own photographs before and after editing are certainly painful to anyone who takes photography seriously. The picture editors concerned have largely wrecked them, keeping only a few central features and abandoning the whole system of weights and balances which go to make up a properly composed picture. Though Mr. de Maré seems to think that this could be avoided, either by consultation between photographer and editor or by printing the picture exactly as composed, he makes no allowance for the extra time involved in the first case, while failing to produce more than a single specific instance of the second. His suggestions that *Picture Post* and the prewar *Daily Mirror* may have printed uncropped pictures are too vague to be convincing, so that the one instance is that of Henri Cartier-Bresson, who insists that his prints can only be reproduced if they are not trimmed. Whether this is the cause or result of Cartier-Bresson's reputation for brilliant composition he does not say.

Mr. de Maré has put his finger on an abuse, but whether it is an "arbi-

trary" one, as he terms it, deserves more investigation. In a sense the cutting of a newspaper article to fit a page is also abusive, if carried out without the writer's agreement; yet in practice this can hardly be avoided, for a paper where nothing was left to the last minute would be impossibly rigid and boring. On the other hand there is a much less disputable abuse to which he scarcely refers: the cropping of reproductions of paintings. This is by no means as rare as Mr. de Maré seems to think, and except where there is an expressed intention to show detail there is really no justification for it. With any painting that deserves reproduction at all its composition must be one of the principal elements to be reproduced, so that any reproduction which alters this is seriously misleading. Yet it is quite frequently altered in one or more of three ways: by cropping, by bleeding, or by the photographer's carelessness.

Of these, cropping is the least insidious, because the damage it does is so patent. Bleeding, however, usually purports to reproduce the whole painting, so that a good many laymen are probably unaware how much gets lost. A history of bleeding would itself be an interesting topic for an article in some such publication as *Penrose*; e.g. who first thought of it, whence its dreadful name, and how and when did it spread from magazine layout into books? The essence of the practice is that although a reproduction which is bled appears to run right up to the edge of the page, anything

up to a quarter of an inch may have overlapped and been taken away, so that that much of the picture has in effect been lost. Similarly with those photographs and paintings where the photographer has simply not troubled to allow the entire canvas, or maybe the entire sculpture, to be taken in, the effect is most obviously in the inscriptions which appear at the edge of the photograph. Paintings are repeatedly cropped.

Admittedly these last are only relatively small distortions, but it is to be possible to watch out for them, and at a time when techniques of reproduction are supposed to be improving it is congruous not to do so. Of it can be argued that since a deal of colour reproduction is inaccurate the chances of a being misled by that are small, make any loss of margins a secondary affair. In a sense true enough, but the pros and cons of imperfect colour reproduction are a separate subject, and in any one inaccuracy cannot be another. The important thing is not to take abuses for granted if they appear to us to be in. Some alteration of the work of writer and photographer all bound to result from the necessity of printing it, but it must be to a minimum and the editor concerned must always feel aware of it. It is the same with other, more serious, kinds of distortion: if we cannot avoid them, at least avoid applying them thoughtfully or with positive intent.

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Michel Butor



Michel Butor

The Nouveau Roman

STURROCK: *The French New Novel: Claude Simon, Michel Butor, Alain Robbe-Grillet*. 244pp. Oxford University Press. £2 2s.

THE TOTAL misunderstanding of the Nouveau Roman in Britain has been an interesting phenomenon, from the hysterical attacks some ten years ago by the more entrenched traditionalists and provincialists who called it, among other things, "mindless", to the more sympathetic and better informed yet equally traditional critics who cannot shed old habits of thought.

In general, this is part of the twentieth-century crisis in communication, deriving ultimately from the evolution in physics, the breakthrough to a non-Aristotelian, non-linear way of thinking, which has indirectly affected semantics, philosophy and all the arts. Only the language of civil war in which any experimental novel is lauded to the skies by one camp of critics, even if privately they do not think much of it, while any traditional novel is treated in similar fashion by the other camp. But should we not also be part of Europe? Is it not a little late in the day so to trench on ourselves? Has not all our best literature from Chaucer onwards always enriched its peculiarly English genius with European ideas and models?

Certainly the outburst of creativity in France is an important one, an attempt to save the novel from its long announced death by deflecting it. *The French New Novel* is thus peculiarly welcome, being the first serious study to appear in this country. And if, from a French point of view, a great deal of it has already been said and drawn heavily on French critics, we must not, in view of the dismal situation here, expect too much. Nor is it reasonable to complain that Mr. Sturrock deals only with three well-known and already over-explicated writers, although so many others have come upon the scene since Claude Simon, Michel Butor and Alain Robbe-Grillet. Mr. Sturrock is well aware of the younger writers such as Jean Pierre Faye (misspelt Jean-Pierre), Philippe Sollers, Jean Ricardou, Jean Thibautaud—and there are many others—but he gives reasons for his choice, and they are good ones, the chief of which is that these three are the earliest and therefore the clearest representatives, both in their

creative work and in their criticism of the phenomenological movement. For this is his main standpoint. He starts, predictably enough, with the inevitable defence, against the charge, for instance, of "negativism": the term "anti-novel", first launched by Sartre but with precise reference to the seventeenth-century *anti-roman* of Charles Sorel and back from there to *Don Quixote*—the anti-novel or mock-novel par excellence—was perhaps an unfortunate one from the publicity point of view, and has long since been dropped. Though here it could be argued that the term expresses the fundamental distinction between "literature" and "alliteration" far more succinctly than the dating term Nouveau Roman, which in practice has been followed by the Nouveau Roman (the process is theoretically endless); in other words, that "alliteration" is against "literature" and that Mr. Sturrock is trying to camouflage the fact—hence his choice of novels which are still recognizably novels (he barely touches on Butor's later works, which are not).

But he soon deals with other facile charges (obscurity, excessive formalism, *chasteté* equals inhumanism, &c.) by introducing us, clearly and simply, to the twentieth-century scientific and documentary revolution on the one hand, and to the philosophic revolution on the other. The first is familiar and summarily dealt with—the uncertainty principle, the fact that all physical and other theories are now acknowledged to be constructs of the human intelligence and in need of constant revision, the loss of the old simplified models of the physical world, of the absolute point of view, &c.; and, paradoxically, the expansion of science's provision of verifiable data—including, of course, the documentary, or as Nathalie Sarraute has said, "the well-made monograph" which threatens the existence of the novel as we know it.

But then, as Butor has said in "Le Roman comme Recherche" (*Réponse à la question*), nothing is verifiable in a novel except with reference to itself. In what we can, in theory, verify anything, we are told about anyone or anything. The novel, on the other hand, is a total fabrication of the human intelligence. The Nouveau Roman has in fact tried to redefine the novel's proper territory in answer to the challenge of scientific knowledge, and since science, as Mr. Sturrock points out, is not yet able to record or verify "the activities of human consciousness in such a way as to communicate them in full to another consciousness", that activity has become the novel's territory.

This in itself is nothing new and goes back to Joyce and beyond him to Dujardin, and in a wider sense of course all works of art express the activities of the human consciousness. What is new is the apparent further withdrawal which traditionalists have found hard to swallow, since for them the novel must be a "realistic" portrait of society on a large or small canvas, must mimic "real life", must be related to "reality"; whereas in fact the novel's relationship is to other works of art, and people who read novels interpret "real life" in terms of fictional stereotypes. Robbe-Grillet has even made a point of saying that when he described a seagull (and very well in *Le Voyageur*) he sternly resisted the temptation to "verify" his description by looking at a real seagull. Indeed some of the purpose of the Nouveau Roman is to show that the "realism" of the traditional novel is a set of conventions like any other, and to destroy that particular set as sterile in the name of (like all new movements) a new realism—hence the term Nouveau Réalisme which also floated around for a while together with the term "anti-novel".

But to quote Butor again, in the same essay, "le roman est le domaine phénoménologique par excellence, le lieu par excellence où étudier de quelle façon la réalité nous apparaît ou peut nous apparaître". Or in Mr. Sturrock's terms, the Nouveau Roman contains both subject and object, not as separate entities but as twin poles of one relationship: "No longer is there one, on the one hand and that true, on the other, there is only one seeing, retaining or remembering that tree."

Phenomenology set out to destroy the old damaging division between realism and idealism by reducing the world to its appearances in consciousness and denying the self any separate existence from the experiences it consists of. Husserl's axiom that consciousness must be consciousness of something is a simple one. What is perhaps less simple is his notion of two time-scales: that of public reference, mechanical or "cosmic" (time

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"The book begins with a clearly defined theory of religion in sociological terms, continues with two deeply interesting chapters on theology and atheism, and concludes with an important treatment of secularization in its modern manifestation. This is a challenging book for a scholar who is well-informed in the two disciplines, theology and sociology, which he here brings into creative relationship."

F. W. Dillistone,
Church of England Newspaper. 50s.

Henry
Walter Bates,
Naturalist of
the Amazons

by George Woodcock

"Mr Woodcock's book is highly readable and gives one a clear view of the work of man Bates was, and of his position among the contemporary travellers and naturalists."

Professor Quentin W. Richards FRS,
New Scientist. In the "Gwent Travellers" series. With eight plates and four maps. 35s.

Lovers

by Brian Friel

Two one-act plays. *Winners and Losers*, opening at the Fortune Theatre in London in August. "A marvellous double bill about young and old love. . . . He writes with a fantasy eye for human detail."

Adrian Rundle, *Drama*. 35s.

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and
If You're Glad
I'll be Frank

by Tom Stoppard

The text of two radio plays by the author of *Rosencrantz and Guildenstern are Dead*. Both plays have been broadcast on the Third Programme, and *Albert's Bridge* won the 1968 Prix Italia.

21s.

FABER & FABER

Handwritten note: "The Venice Biennale 1895-1968"

Learning from the Poles

STORRS MCCALL (Editor): *Polish Logic, 1920-1939*. Introduction by Tadeusz Kotarbiński. 406pp. Clarendon Press, £4 10s. HENRYK SKOLIMOWSKI: *Polish Analytical Philosophy*. 275pp. Routledge and Kegan Paul, 40s.

For those of us who have been foolishly and regrettably ignorant of the achievements in philosophy and logic in Poland in the first half of this century, two useful books have appeared. *Polish Logic, 1920-1939* is an interesting anthology of papers, mostly newly translated; *Polish Analytical Philosophy* is an historical survey and commentary. Professor Skolimowski's survey ranges from the works of Twardowski, the outstanding pupil of Brentano, who became professor of philosophy at Lwów in 1895 and whose influence has been immeasurable in the development of conceptual analysis and logic in Poland, to work done there today.

Because one of the greatest Polish logicians, Tarski, has been working in California since the beginning of the Second World War, and his inter-war papers were published here in 1956, philosophers in Britain are more familiar with Polish work in formal logic than with recent Polish philosophy. Professor Skolimowski helps us see that the latter has astonishing similarities to Anglo-Saxon philosophy in the first half-century. The difference is that most Polish philosophers had a better training in mathematics and symbolic logic than was the general case here. The works of Kotarbiński and Ajdukiewicz, who wrote several of their articles in English or German, have much to teach us. Kotarbiński's "Reism" (which is much closer to Brentano's later thought than Professor Skolimowski claims) argues out succinctly the ontological primacy of material objects in ways similar to Quine and Goodman. Professor Skolimowski is right to see a similarity to Ryle's position in Kotarbiński's view of mental concepts, and his arguments here are interesting. Ajdukiewicz's denial of the relativity of truth and his arguments concerning the conditions under which statements formulated in one conceptual apparatus can and cannot be expressible in another, is of great interest to those who have followed the disputes between Professor Wittgenstein and his opponents here concerning how claims made in one society could be said to be true or false by people living

ing in another society with radically different basic concepts.

There is a special reason why recent Polish philosophy is of interest to Anglo-Saxon philosophical circles. In Britain, probably for the first time, a wide sector of student interest in philosophy are stirred by Marxism and attack what they consider to be the methods of academic analytical philosophy. Many of their attacks (even that made by Perry Anderson in *New Left Review*) are carried out at a naive level because Marxist theorizing among philosophy students has little tradition here. As Professor Skolimowski says, unlike other countries where the central philosophical school has become Marxist, Poland had a flourishing school of mathematical logic within philosophy departments and a well-developed tradition of exacting conceptual analysis. The confrontations which have taken place between Marxists and non-Marxists in Poland—e.g., between Adam Schaff and Ajdukiewicz—are of much greater philosophical interest than those we have seen elsewhere. The opponents take each other more seriously because they understand better what each other's philosophical claims are: a condition of serious dialogue much to be desired in Britain.

So far as logical works are concerned, Professor Skolimowski is not only deliberately brief in his comments, he is also not quite at his best. One gets a much better view of Polish logic in recent years in Tadeusz Kotarbiński's introduction to Professor McCALL's anthology and in an article by Jordan in the same book. The eighteen works in *Polish Logic, 1920-1939* reveal not only the high standard but also the variety of works in logic carried out in Poland in the inter-war years. Some of the works are concerned with problems in mathematical logic, some with philosophical questions which are tackled with the aid of logical techniques and two are papers on the history of logic. To the first group belong Jaskowski's epoch-making paper on the "Rule of suppositions in formal logic", published in 1934, which developed what we now call the natural deduction method; a method of logical proof which does not proceed from axioms and substitution rules but from arbitrary suppositions and certain rules of inference. This method was developed independently by Jaskowski and by the German mathematician Gentzen, but we have tended to know it through Gentzen's paper of 1934. Jaskowski writes that his work was written as a solution to a problem set

by Łukasiewicz in 1926, and first made public in Poland in 1927. Łukasiewicz had pointed out that mathematicians used methods of reasoning starting from arbitrary suppositions. Students of logic today are so familiar with non-axiomatic methods of deduction that it may be difficult to imagine how exciting it must have been to witness its appearance forty years ago.

There are papers on three-valued logic, another of the exciting fields developed by the Polish logic school, by Łukasiewicz, Wajsberg and Slupecki, and there are several papers related to equivalent calculus (which we have hitherto known mainly through the works of Tarski) by Łukasiewicz, Lesniewski and Sobociński. In spite of his precision Lesniewski is an exasperating writer to read. Obsessed by the notion of reducing the number of primitive terms and axioms (each of which is reduced finally to one), he produces a single axiom composed of 290 signs which he claims to have used in practice!

Of the philosophical papers there is one by Łukasiewicz against determinism where he uses three-valued logic and his belief that events do not have infinite sequences of causes to defend the indeterminacy of certain future events. Both Lesniewski and Chwistek have papers criticizing Bertrand Russell's method of avoiding the logical anomalies by his theory of types, and attempt to give alternative solutions which are of great interest. The paper of Chwistek, who was also a painter and art critic, has a tautness and neatness which are very pleasing. He is a thorough constructivist, and it is a pity that we do not have more of Chwistek's papers on the foundation of mathematics translated here. (His book on *Limits of Science* was published here in 1948.) We also have Ajdukiewicz's famous paper in which he attempts to find ways of showing when a sequence of words make a syntactically well-formed sentence by indexing words of different semantic categories according to certain rules.

The two historical papers are also interesting. Łukasiewicz's paper written in 1934 "discovered" the importance of the long-ignored logicians of the Megara school of ancient Greece, who possessed the notion of truth-function, and of the Stoics who developed a system of propositional logic (as distinct from Aristotle's logic of terms). The other historical paper by Jordan traces the development of mathematical logic between the two world wars and is written with outstanding lucidity.

Extraterrestrial

ROLAND PUCCETTI: *Persons*. 152pp. Macmillan, 30s.

At first sight *Persons* may seem something of a pot-pourri. Mr. Puccetti seems unsure whether he is writing philosophy, popular science or future history. In fact all these elements are combined by the book's essential nature: that of a religious tract.

The main line of the argument is as follows: persons are to be distinguished from animals by their ability to assimilate a conceptual scheme—particularly a moral one—from their social environment, and from God and the angels by their possession of feelings. No robot could count as a person, because no hard thing can feel pain, nor, therefore, have feelings. We could perhaps grow an artificial person from newly created protoplasm, but in the present state of our knowledge we are more likely to meet such beings as adjuncts of some more advanced, extraterrestrial society. The possibility of finding nonhuman moral agents is therefore dependent upon the chances of verifying the hypothesis that there are other intelligent races "out there".

Mr. Puccetti assesses first the probabilities of extraterrestrial life (maybe within fifty light-years), secondly the prospects for verifying this (only by electromagnetic communication, and unlikely even so), and thirdly the degree of resemblance to humanity to be expected in any intelligent species. He concludes that any such species must resemble us closely; intelligence can only develop along the road that it has taken in man's case. In view of the probable existence somewhere of extraterrestrial intelligence Mr. Puccetti argues that all terrestrial religions are parochial. This, in combination with earlier arguments against the personal being of God, leads him to reject all major religions in favour of the extraterrestrialism previously confined to flying saucer clubs and the like; "some-one somewhere shares a value with you".

Unfortunately, almost every step in Mr. Puccetti's argument is weak. The tendentiousness and the patently invalid assumptions are such persuasive elements of his thesis that it is difficult to select any particular point for criticism. We are asked to accept, without argu-

ment, that mental anguish is independent on the possibility of pain as is colour-appearance on the possibility of sight.

Robots he appeals to as beings that only living things can be. In fact, he ignores the obvious possibility that some robots might be intelligent enough to be able to feel pain, and that some robots might be intelligent enough to be able to feel pain, and that some robots might be intelligent enough to be able to feel pain.

It is clear that Mr. Puccetti's argument is a pot-pourri. He is unsure whether he is writing philosophy, popular science or future history. In fact all these elements are combined by the book's essential nature: that of a religious tract. The main line of the argument is as follows: persons are to be distinguished from animals by their ability to assimilate a conceptual scheme—particularly a moral one—from their social environment, and from God and the angels by their possession of feelings. No robot could count as a person, because no hard thing can feel pain, nor, therefore, have feelings. We could perhaps grow an artificial person from newly created protoplasm, but in the present state of our knowledge we are more likely to meet such beings as adjuncts of some more advanced, extraterrestrial society. The possibility of finding nonhuman moral agents is therefore dependent upon the chances of verifying the hypothesis that there are other intelligent races "out there".

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General sentences

PETER THOMAS GEACH: *Reference and Generality*. 203pp. Cornell University Press. London: Oxford University Press. £3 12s. 6d.

The beginning of the science of logic can be found in Aristotle's discovery that arguments are valid in virtue of their form. Given an argument, it follows that in logical investigations we need not concern ourselves with its content, but only with its form; arguments of the same form have the same logical characteristics. Ever since Aristotle logicians have studied the forms of arguments and the forms of the sentences in them. In traditional logic these investigations were, however, obstructed by the unexamined belief that all sentences are basically of the subject-predicate form or can be analysed into sentences of that form. It was this belief that almost made it impossible for traditional logicians to understand the structure of relational sentences or general sentences asserting that everything has some characteristic or that there is something which has that characteristic.

One of the major achievements of modern, symbolic logic is to have sorted out the difficulties surrounding relational and general sentences. In his stimulating book Professor Geach discusses in detail two of the traditional accounts of general sentences: one is the medieval theory of suppositions, the other Russell's theory of denoting complexes. Geach points out the difficulties generated by these

two accounts and shows that to overcome them lead one to the contemporary analysis of general sentences.

In the course of his examination of these theories, Geach has opportunity to discuss a large number of important logical concepts and, by his valiant attempts to include economic motivation, the impossibility of Italy of cheap oil from Russia, or the concern of Mussolini's agents in the Balkans to resist land reform, do not prevent this. He has nevertheless done a valuable piece of work.

His main contention is that, in the case of vacillation and "gladitorial" poses which concealed weakness, Mussolini kept relatively good terms with France, and even with France, these three years in order to strengthen his position in southern Europe and in Africa, where he succeeded in gaining important influence in Ethiopia. In Europe he seemed almost obsessed with the idea of dominating the Danube valley and the Balkan peninsula. He looked like a challenge to France whose power there he certainly resented, particularly with the Franco-Yugoslav Treaty of November, 1927. But in fact in this period he was contenting himself instead with the domination of Albania and taking steps towards the domination of Yugoslavia. The quarrel between Alexander and the Croat Party, which came to a head in the death of Radic in 1928, seemed to have crowned Mussolini's triumph.

Mussolini's advisers, at first, perhaps the most momentous step taken was to respond to Bethlen's

ITALY

WHAT APPEARS to have been a light-hearted prediction Montale has remarked that in Western Europe, as in Russia, there might one day be chairs of atheism. A more feasible proposition would be that of instituting chairs of other senses, for example, of the significant mutations (or mutations) of taste and sensibility that they bring about as well as record. One significant change, for example, that they record is "la situazione dei critici". If in Italian criticism has been heeded by abstract thought and style, it is now trapped in the linguistic, semantic and structural materialism.

Another high-powered and linguistically orientated periodical is *Strumenti critici* edited by D'Arco Silvio Avalle. It has a stronger literary bias than *Lingua e stile*. Some of the newest and newfangled aspects and techniques of linguistics are applied in the pages of this periodical to poetic texts: in the current number (February, 1969), for instance, a Shakespearean sonnet is submitted to an elaborate "structuralistic" operation by Marcello Pagnini and there are two unpublished letters by Castiglione edited by Guglielmo Govini.

Nuova corrente, edited by Mario Boselli, has a wider and more varied scope. It is engaged at a more intelligent and more coherent level than most other periodicals—in a constant review and scrutiny of literary values and their relevance in a changing world. As a result of the ever-growing tide of world literature which it is becoming increasingly difficult to cope with or even keep track of, a critic, according to Montale, "non tenta nemmeno più di creare valori che domani saranno distrutti". And yet, if there is one periodical which has consistently refused to throw up the sponge, it is *Nuova corrente*. It was characteristic of it to have organized a Pound symposium in 1956, in which Eliot and Montale participated. In the current number (46-47, 1968)

CHAMPERO CAROCCI: *La politica estera dell'Italia fascista 1925-1928*. 391pp. L.5,000. GEORGIO RUMI: *Alle origini della politica estera fascista 1918-1923*. 323pp. L.3,000. Bari: Laterza.

Professor Caroacci (Professor Tassinari's successor as guardian-in-chief of the Italian Diplomatic Documents) has chosen a hard task, the analysis of the contradictions of Mussolini's foreign policy in the first three years following the Treaty of St. Germain. Constant reference to diplomatic sources inevitably produces a rather tightly knit narrative and his valiant attempts to include economic motivation, the impossibility of Italy of cheap oil from Russia, or the concern of Mussolini's agents in the Balkans to resist land reform, do not prevent this. He has nevertheless done a valuable piece of work.

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Literary magazines in Italian

BY G. SINGH

there are articles by Italo Calvino ("Appunti sulla narrativa come processo combinatorio"), Giuseppe Serbelloni ("La parola bianca di Sylvia Plath"), Tino Ranieri ("Significati e tendenze del linguaggio cinematografico d'oggi") and Umberto Eco's essay on "Dante and la canzone *Italia mia* del Petrarca". Olga Ragusa's on "Pirandello and Verga", and G. M. Pozzo's on "La critica attualistica del positivismo storico e sociologico italiano", there are reviews of Robert Graves's *Poetic Craft and Principle* and E. R. Leavis's *Anna Karenina and Other Essays*.

Some important Italian periodicals are published outside Italy. *Italia*, founded in 1924 and edited by Olga Ragusa (mentioned above) is the oldest and most important Italian periodical published in America. In its pages one is almost always sure to find scholarly and critical articles and book reviews in English as well as Italian. In the current number (December, 1968) Angelo A. De Gennaro writes on "The Lasting Influence of *Vico*", John A. Scott on "De Sanctis, Ariosto and La poesia cavalleresca", and Olga Ragusa on G. Pullini's edition of *Fogazzaro's Piccolo mondo antico*.

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As to counterbalance the linguistic and philological bent of these periodicals, there is *Le parole e le idee*, edited by Giulio Valente. In some recent

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Forum Indicum, another Italian magazine published in America, is edited by Michele Ricciardelli, and has all the zest and dynamism of the relatively young periodical that it is. In the last number (March, 1969) there is a lengthy review of Benvenuto's "Un pazzo, un altro pazzo" by Giovanni Cecchetti and English translations of poems by Mario Luzi and Clemente Rebora. The most impressive and commendable venture of *Forum Indicum* was a recent *Vico* number (133) pages, that came out together with a bibliographical supplement by Elio Giamturco, on the occasion of the tercentenary of Vico's birth. It offers a rich harvest of scholarly and critical essays on the various facets of Vico's thought and personality such as "Vico as poet" by Glauco Cambon, "Le theorie linguistiche di Vico e Condillac" by Luigi Rosiello and "La filosofia vichiana in Joyce" by Attila Fij. Besides fresh reviews of such well-known books as Fausto Nicolini's *Vico storico* and Mario Fubini's *Sile e umanità di G. B. Vico*, nearer home and not merely geographically, is the Italian quarterly *La battuta* published at Fiume in Yugoslavia. Although most of the contributors are Italians, Yugoslav writers also appear in Italian translation. In the current number (March 1969), a special section (92 pages) deals with "Rapporti fra le arti". There are about twenty contributors each examining briefly a particular facet of the problem.

Magazines referred to in the article above:
Lingua e stile, Società editrice Il Mulino, Via Santo Stefano 6, Bologna.
Strumenti critici, Giulio Einaudi editore, Via Biancamano 1, Torino.
Nuova corrente, Via Lattuada 26, Milano.
Italia, Via Sardegna 40, Roma.
Le parole e le idee, Via Roma 429, Naples.
Italia, 601 Casa Italiana, Columbia University, New York, N.Y. (U.S.A.).
Forum Indicum, State University of New York at Buffalo, Buffalo, N.Y. (U.S.A.).
La battuta, Boulevard Marksa 1, Engela 20, Rieka (Yugoslavia).

The intrinsically preferable

FRANZ BRENTANO: *The Origin of Our Knowledge of Right and Wrong*. Edited by Oskar Kraus. Translated by Roderick M. Chisholm and Elizabeth H. Schneewind. 171pp. Routledge and Kegan Paul, £2.

Routledge brought out, some time ago, as part of their International Library of Philosophy, Brentano's *The True and the Evident*, and this volume is a most useful successor. Both are English versions of Oskar Kraus's edition, and they are excellently translated and accompanied by clear and helpful notes by Professor Chisholm.

The Origin of our Knowledge of Right and Wrong was a lecture delivered to an audience mainly composed of lawyers, who had asked for a lecture on the subject of Natural Law. Brentano is concerned therefore with the question: "If there is a natural or universal moral law, what is its foundation?" His answer is that the foundation and the sanction for moral law is the positive knowledge of what is right. Knowledge of what is right amounts to the knowledge and pursuit of an ultimate end which is "correct". In an extremely Aristotelian passage, Brentano says

that the moral law will be that law which commands us to choose the "best among the ends that are attainable by us". Now choosing an end is a member of the class of psychological phenomena which consists of emotions in the broadest sense of the term. All psychological acts which are either judgments or emotions are susceptible of being either right or wrong.

Brentano insists that just as one may judge truly or falsely that an object before one is black, so one may be properly or improperly affected by an object or the thought of an object. One may feel pain at the thought of it, rightly or wrongly. And so he concludes, "We call a thing true when the affirmation relating to it is correct. We call it good when the love relating to it is correct. . . . In the broadest sense of the term, the good is that which is worthy of love." But of course the question remains how do we know what is worthy of love? The answer to this crucial question is an experience, which we all have, of knowing for certain that we are right. We may have this experience when we contemplate some proposition, such as the law of contradiction, or we may have it when we raise a

question (for instance do we prefer joy to sadness) and answer it unhesitatingly. Our knowledge, then, of what is indisputably good "arises from the type of experience . . . where a love is experienced as being correct". We just know intuitively when something is intrinsically preferable to something else.

This argument is amplified by Brentano in various fascinating notes and comments which are included in this volume. The connexion between this part of his philosophy and his more famous theories of intentionality are made explicit in these notes. It is not surprising that the book as a whole was praised by G. E. Moore, in 1903, as "A far better discussion of the most fundamental principles of Ethics than any other with which I am acquainted". There is an obvious similarity not only between the general lines of his argument and Moore's in *Principia Ethica*, but also in the kind of confident, almost comic, precision with which they are both of them prepared to work out what is better than what. "If on one occasion we see a beautiful painting in its entirety and if on another we see it, in a similar way, but only in part, then the first experience is intrinsically better than the second." Might this not be the voice of G. E. Moore himself?

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